



KSOR GUIDE to the arts
April 1981



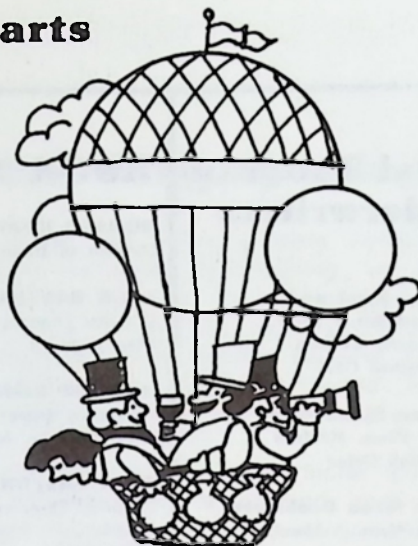
Contributors:

This month's cover is by **Gus Wolf**. Gus' work also appears on p.1. **Lorene Darling** supplied the art on pp. 22, 25, 29 and on the inside back cover. **Betty LaDuke's** art and writings from her book **MEXICO: A Sketchbook Journey of Easter** begin on p.6. **Jeff Dion's** Aku Aku appears on p. 28.

KSOR GUIDE to the arts

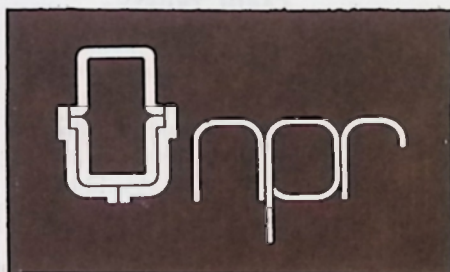
April 1981

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, Or 97520 with funds from subscribers, advertisers and grants.



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Medford Steel & Medford Blow Pipe and the Douglas County Labor Council join other Oregon business and associations to bring KSOR listeners news of the Oregon Legislature on "Capital Report." See Page 16.

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Federal Cuts Threaten Programming

Since the publication of last month's Guide, and following many newspaper articles regarding declining federal support for public broadcasting, we have received a number of questions regarding this situation. To help explain matters as we now understand them, I wanted to use this month's column to explain the many news reports which have appeared quoting National Public Radio's President, Frank Mankiewicz, as stating that NPR would cease operations effective September 30, if federal support is reduced as proposed by President Reagan.

As many of you are aware, public broadcasting in the United States did not exist until the late 1960's. At that time in response to a landmark study conducted under the auspices of the Carnegie Foundation, the federal government undertook support of a noncommercial alternative to the predominant radio and television commercial systems. Federal support was channeled in two fashions: First, with assistance to fund the construction of facilities to build stations and; second, to stimulate operating funds for the program operations of these stations. To serve the latter objective, Congress created the Corporation for Public Broadcasting (CPB). And since that time CPB has received federal support, which it is required to match with nonfederal public broadcasting income, such as your contributions to KSOR. CPB funds are used to assist in the operation of local stations, like KSOR, to fund the development of a national network for public stations, both in radio and television.

National Public Radio was created in 1970 and became the major mechanism for disseminating national public radio programming. Since the beginning NPR has been financed with CPB funds. In television, PBS programs are financed both by CPB funds as well as with monies supplied by individual stations. And the CPB funds supplied to individual local TV stations for operations include a significant sum which those stations can in turn utilize to "purchase" national programs distributed by PBS. In radio, however, CPB grants to local stations include no such "programming fund" increment.

And therein lies the problem. The Reagan administration has proposed reducing CPB's appropriation by 25% and exacting the reduction in the area of national programming. In television, the CPB appropriation for national programming, if withdrawn, would still leave almost an equally large pool of funds at the local station level for the purchase of national programming. Therefore, such a reduction in television, while of enormous consequence, would still leave approximately 50% of the present national programming funds intact. But in radio, the elimination of national programming funds supplied by CPB to NPR would entirely eliminate funding support for national radio programming. Local stations, like KSOR, just don't have that programming component or the grant monies supplied by CPB to assist in local station operations like television stations do.

And for this reason, Frank Mankiewicz was forced to admit that the administration's proposal, if executed, would completely eliminate NPR by September 30.

The possibility of reducing CPB grant funds to local stations is equally unattractive. In many instances those funds support fundamental local operating

needs and there is no point in having a network service, such as NPR, if local stations are not on the air to broadcast it.

An equally sensitive issue is the Reagan administration's proposal to rescind CPB's current appropriation. It was the Ford administration, in 1975, which placed a two-year forward-funding cycle in the CPB appropriation mechanism. The two-year advance funding was instigated to preclude any attempt at interference in program content by the federal government. And this mechanism has worked well to develop an independent public broadcasting system. While we are persuaded that the present proposal to rescind the FY 80 appropriation (which included the funds to be supplied to public broadcasters in FY 82) was based solely upon the need to trim a forward-funding mechanism which guarantees public broadcasting's political independence from the federal government. And rescission is therefore a philosophically unacceptable approach to reducing federal expenditures.

It is our hope that the federal government will agree that in this instance the two-year funding mechanism needs to be preserved, even if it delays slightly a decline in federal support for public broadcasting which apparently is sought. From public broadcasting's standpoint, that delay would provide a necessary opportunity to develop new funding sources for public broadcasting to preserve the gains already achieved, including the formation of an outstanding national network for public radio in NPR.

We are scheduling another in our series of listener call-in programs in order that you may inquire into any issues of concern about public broadcasting and KSOR, including this one. Join us the evening of April 8 so we can discuss those issues regarding KSOR's present and future operations which concern you.

Ronald Kramer
Director of Broadcast Activities

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Visitors who tour backstage at the Oregon Shakespearean Festival theatres see where costume design sketches are transformed into costumes tough enough to take the rigors of seventy or more performances in a season. But moving about as a free-lance costume designer, Deborah Dryden often misses seeing her costumes on opening night, as happened this year with Twelfth Night. She loves it still. To Deborah Dryden...

The Costume's the Thing

I grew up surrounded by theater and music. But the real impetus to go into costume design came in my last year of high school when I was searching for a way to combine my interests in theatre, art, and art history. A lecture from a visiting costume designer, who was later to become my teacher, triggered the decision to blend these interests in the design profession. From that point on, I combined my education with work specifically in the costume design area.

Now fifteen years after designing my first show, I often wonder at the advisability of engaging in this profession. I have grown a lot and I have learned much about people. No longer do I have the naive enthusiasm which imbued my earlier work, but the love for it is still there. I am more aware now of the potential dangers of working in the theatre. Theatre can be, at its worst, too narrow in focus, too iconoclastic, too self-serving. At its best, it can be one of the best training grounds for "life on the outside," if we choose or dare to cross over the boundaries.

The negative side of the work is sometimes the intensity of it—it takes a lot of concentration and it is all-absorbing. Reconciling the balance between a personal life and a theatre life is a tough one, and one that is shared by many of my colleagues.

I travel a lot as part of the free lancing, sometimes this is exhilarating, sometimes very wearing. One theatre should not need to care what you just went through yesterday; they need you to be up and on top of things and ready to start work **now**.

Frequently, one is juggling several shows at once—the business of free lancing is erratic and unpredictable. Thus one is often caught in the trap of taking on more work than one can handle comfortably for the sheer survival factor. The work pays the bills and the work does not always come on the first of the month.

But the joys are much in evidence as well. I find great pleasure in the friendships that evolve all over the country. It is truly an extended family structure, a support group, which naturally evolves out of the continual ebb and and flow of theatre people. I have been most fortunate to work with a number of directors, designers, actors, and cutters, with whom I feel as if the working process has been both productive and, in a sense, joyous.

cont'd on p. 29

MEXICO: A Sketchbook Journey of Easter

by Betty LaDuke

The following excerpts and sketches are from **MEXICO: A Sketchbook Journey of Easter** (Copyright 1980, INK imPRESSions, Evergreen, Colo.) Betty LaDuke lives in Ashland and teaches art at Southern Oregon State College. Her works are exhibited in museums and university art galleries in Washington, Oregon, California, Arizona and Kansas and at the International Monetary Fund in Washington, D.C. She has lectured at the Metropolitan Museum of Art in New York; the DeYoung Museum, San Francisco, Stanford University; The Asia Society of New York; and at The International Society for Education through the Arts, Adelaide, Australia.

EASTER

is a triangular experience
combining
man's timeless union
with the soil
the current rituals and beliefs
of the indian heritage,
and the more recent
consolation of CATHOLICISM.

II PALMS AND FLOWERS

Families from nearby villages
came to OAXACA before Easter
bringing bundles of palm leaves
which they skillfully weave
into CROSSES.

During Easter week
people come to buy
the crosses of palm
and take them
to their church altars
or their altars at home.

SEEDS of CORN and WHEAT
planted early in clay pots
or brightly labelled beer cans
had sprouted into
long green stems and leaves.
The city people
would come to buy
these seedlings
to place at the church altar



for the blessing of the crops
during this season of 'REBIRTH'.

Throughout the day
people placed
PALMS AND FLOWERS
around the altar
of the virgin,
and knelt to tell her
of their intimate
sorrows and hopes.

All during Easter
the **PEOPLE** and **FLOWERS**
blended together
as one.

The **FAMILY ALTAR** contains an image of Christ that seems to embrace all with his dark arms. His indian headress is of times past.

III MARKET DAY

In the town of Tlacolulu as in all towns and cities the two constants are the **CHURCH** and **MARKETPLACE**.

They stand near one another—**CLOSE COMPANIONS**. The people move easily from one to the other.



The wood carved images of **CHRIST** are created in many unique forms. In the church of Tlacolulu **CHRIST** lays on his belly viewing the people from within the glass enclosed case. He listens to their prayers



receives their offerings of flowers and a few coins and offers them solace and compassion in return.

At MITLA the **3 CROSSES OF CALVARY** are located on a distant hillside. Each year at Easter the 3 white crosses are adorned with flowers and candles in preparation for the procession. On Thursday Christ will be carried to Calvary



On Friday
the virgin of sorrows
will also be carried there,
to meet her SON,
and accompany him
back to the church.

CHRIST often resembles
the INDIANS
wearing elaborate ceremonial
headresses.
The multiple images of
Christ, the Virgin and the Saints
reflects the people's expressions
of suffering, endurance and hope.
They have replaced
the stone carved statues
of the ancient indian gods,
but the past is still alive.
They are also called upon
to assure the fertility
of the PEOPLE,
ANIMALS and CROPS.

PALM SUNDAY (Domingo De Ramos)

The church becomes
a field of green.
FAMILIES go
to the evening mass.
They kneel, pray and sing.
Their palms sway
to the rhythm of the mass
like a field of wheat
in a breeze.

On WEDNESDAY of Easter Week
a white curtain
covers the altar,
hiding Christ from view
until the day of his
RESURRECTION.

Across the altar
a suspended rope
held 2 dried animal skins.
This was symbolic
of the live offerings
that the indians
had brought to the church.



The church BELLS
are silent
from THURSDAY until SATURDAY
(Sabado De Gloria),
to remind the people
of Christ's pain and suffering.
Meanwhile, a wood clacking noise
resounds instead of church bells.

In some churches
Christ appears blindfolded
and incarcerated.
People come to the
evening mass
reaching to touch HIM
or kiss his hand.
They leave some coins
in the plate.



This altar
was a MELODY of
green sprouts
green branches
green palms
interwoven with the

FLAME of candles
awaiting the rebirth
of CHRIST
and the earth.

THURSDAY night—
the centurians GUARD
the crucified Christ.
The CENTURIANS
are young boys
dressed as Roman soldiers.
People come to the church
for the evening mass
the ceremony of the
'LAST SUPPER'
and the WASHING of the
12 apostles feet
by the Priest.

Friday morning
the young centurians
yawning
from their night's long vigil
still guard
CHRIST and the VIRGIN.
Soon the 'encuentro'
will take place.



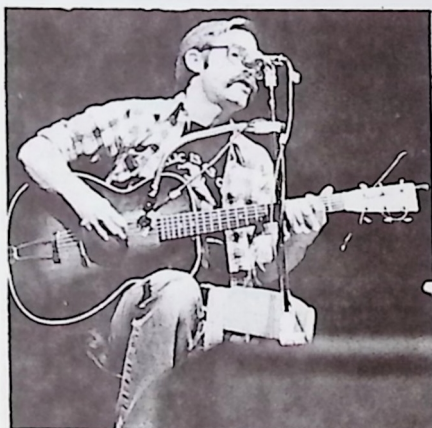
CHRIST

burdened with his crucifix
is carried under a canopy.
Behind him is the Virgin of Sorrows.
Crowds of people
have come to see
the 'ENCUENTRO',
the meeting,
between Christ
and the Virgin of Sorrows.
This takes place
in the church courtyard
with masses of people

singing and chanting,
kneeling and praying.
Other Saint images
are also carried in procession.

SATURDAY

the Priest leads the procession
that reenacts
the death of the Savior.
He is carried in a crib-container
and is followed by the centurians
women and children.



Folk music filled the air
Friday, March 13, as **The
Cripple Creek Ramblers**
(above) and **Larry
Francis** (left) joined other
musicians performing at **The
KSOR Folk Festival**.
Photos by David Forester.

Programs in April on KSOR 90.1 FM

(* by a name indicates a composer's birthday)

SUNDAY SUNDAY SUNDAY

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:45 am European Profile

10 am Saint Paul Sunday Morning The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this new series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGlaughlin.

April 5 The famed Deller Consort presents a program featuring authentic performances of vocal consort music of the Renaissance and the Baroque eras.

April 12 The Saint Paul Chamber Orchestra Wind Quintet performs "Variations on a Folksong" by Sweelinck, "Seventeen Variations" by Damase, "Serenade" by Bruck, Three Dances for Woodwind Quintet by Tchaikovsky, and "Summer Music" by Bartok.

April 19 Host Bill McGlaughlin presents a special Easter program featuring music for organ. Guest artists are Layton James, pianist and harpsichordist for the Saint Paul Chamber

Orchestra, and Phillip Brunelle, music director of the Minnesota Opera.

April 26 Guest artists Dennis Russell Davies, piano, and Charles Holland, tenor, are featured with members of the Saint Paul Chamber Orchestra in works by Grainger, Thomson, Bartok, and Vaughan Williams, plus a group of traditional Negro spirituals.

11:30 am BBC Science Magazine

12 n Folk Festival usa

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

April 5 ON STAGE AT MCCABE'S: BERT JANSCH AND RALPH MCTELL—McCabe's Guitar Shop in Santa Monica, California, hosts a concert featuring the unique British guitarist Bert Jansch, and Ralph McTell, a singer/songwriter whose compositions include "The Streets of London."

April 12 A TRIBUTE TO LESTER FLATT—This program traces the late Lester Flatt's career from his madolin picking with Charlie Monroe to his performances on the Grand Old Opry.

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

Highlights include performances from the 1978 Colorado Rocky Mountain Bluegrass Festival, as well as interviews with Curly Seckler, Josh Graves, Charlie Nixon, Mac Wiseman, Marty Stuart, Lance Leroy, and Lester himself.

April 19 BON CHER CAMARADE: CAJUN AND CREOLE MUSIC OF SOUTHWEST LOUISIANA—Folklorist

Nick Spitzer presents the music, songs and stories of the Creole population of Southwest Louisiana—music gathered in their homes and dance halls. Included is the Cajun music of Octa Clark and Hector Duhon, the old-time Creole dance tunes of the Carriere Brothers, and the rocking zydeco music of the Ardoin and the Lawtell Playboys.

April 26 MALVINA REYNOLDS AND MICHAEL COONEY IN CONCERT—Malvina Reynolds, one of the folk movement's first singer-songwriters, began her career in the 1940s and continued to compose throughout the next thirty years. Michael Cooney, a veteran of the coffee-house and festival circuit, names Malvina as his favorite songwriter. This program features the

two in a performance at the Pickin' and Singin' Gathering in Albany, New York. Included are many of Malvina Reynolds's lesser-known songs such as "Pea Soup from Billings, Montana" and "Did They Wash You Down the Stairs, Billy Boy?"

2 pm American Popular Song Repeat of program broadcast previous Friday at 4 p.m.

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

April 5 SCHUBERT: Quintet in A, Op. 114, D. 667 ("Trout")

April 12 SCHUMANN: Symphony No. 1 in B-flat ("Spring")

April 19 J.S. BACH: Cantata No. 4, "Christ lag in Todesbanden"

April 26 MOZART: Mass in C, K. 317 ("Coronation")

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6:30 pm All Things Considered

Weekend version of the daily news magazine.

7:30 pm Chicago Symphony

The Chicago's Symphony's fifth season of radio broadcasts under the music direction of Sir Georg Solti.

April 5 Guest Conductor Varujan Kojian welcomes violinist Gidon Kremer in a performance that includes: Copland's Connotations for Orchestra; Berg's Violin Concerto; and R. Strauss' Ein Heldenleben, Op. 40.

April 12 Conductor James Levine leads the Chicago Symphony in a performance of Tchaikovsky's most famous opera, Eugene Onegin, Op. 24. Featured artists include: Teresa Zylis-Gara, soprano (Tatyana); Benjamin Luxon, baritone (Onegin); Misha Raitzin, tenor (Lenski); John Cheek, bass-baritone (Prince Gremin); Isola Jones, mezzo-soprano (Olga); Andrea Velis, tenor (M. Triquet); Jean Kraft, mezzo-soprano (Mme. Larina); Batyah Godfrey, contralto (Filipievna); Jeffrey Wiggins,

tenor (Peasant); John Stott, baritone (Capt. Petrovich); Daniel McConnell, bass (Zaretski); with the Chicago Symphony Chorus. (Because of this special broadcast, Jazz Revisited will be heard at approximately 10:20 p.m.)

April 19 Daniel Barenboim conducts the Chicago Symphony in a performance of Bruckner's Symphony No. 8 in C Minor.

April 26 Guest Conductor Erich Bergel leads the Chicago Symphony in a performance that includes: Enesco's Suite No. 1 in C for Orchestra (first and second movement only), Op. 9; Messiaen's L'Ascension; and Beethoven's Symphony No. 7 in A Op. 92.

9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekend Jazz

Everything—swing, straight-ahead, free bebop—you name it!

2 pm Sign-Off

MONDAY MONDAY MONDAY

6 am Morning Edition

Morning Edition—just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

7 am Ante Meridian

Your weekday host is Howard LaMere

9:45 pm Capitol Report Summary

A review of the previous week in the Oregon Legislature.

10 am-2 pm First Concert

Music from many periods of classical literature. John Baxter is host.

April 6 MENDELSSOHN: Symphony No. 8 in D

April 13 STRAUSS: Horn Concerto

No. 2 in E-flat

April 20 RAVEL: Quartet in F

April 27 SCHUBERT: Symphony No. 9 in C ("The Great")

April 6 Special—National Finals of the Metropolitan Opera National Council Regional Auditions. From the Metropolitan Opera House at Lincoln Center in New York City, KSOR broadcasts the National Finals of the Metropolitan Opera National Council Regional Auditions. Hosts are Robert Meril, Fred Calland and Kaaren Hushagen.

12 n KSOR News

Featuring "In the Public Interest," "Calendar of the Arts," "Air Quality Report" and "Oregon State Capitol Report."

Oregon Capital Report. Participating stations include: KSOR, Ashland; KLCC and KWAX, Eugene; KPBS and KBOO, Portland; KTEC, Klamath Falls; KR-BA, Pendleton; KEOL, LaGranda; KEPO, Eagle Point; KBVR, Corvallis, and KSLC, McMinnville. Underwriters include: Oregon Education Association, Eugene; Education Association; Hoedads; Lane County Building Trades; Lane County Labor Council, AFL-CIO; Northwest Forestry Workers Association; Oregon AFL-CIO; Oregon Federation of Teachers; Oregon state Employees Association; Medford Steel & Medford Blow Pipe.

2 pm New this month on KSOR
Bach Organ Recital This 13-week series features David Mulbury performing the complete organ works of Johann Sebastian Bach.

April 6 Prelude and Fugue in C Major (9/8) "Nun Freut euch, lieben Christen gmein" Sonata No. 1 in E-flat Major
 Six Chorales of Consolation
 Prelude and Fugue in E Minor (The "Wedge")

April 13 Prelude and Fugue in G Major

Two Leipzig Chorales
 Sonata #2 in C minor
 Two Leipzig Chorales
 Toccata in D minor

April 20 Fantasia and Fugue in G minor

Three Leipzig Chorales
 Trio in D minor
 Four Chorales from Dans Orgelbuchlein
 "Christ lag in Todesbanden"
 Fantasie in G Major

April 27 Partita: O Gott, du frommer Gott

Fugue in B minor on a theme of Corelli
 Chorale Preludes
 Passacaglia in C minor

3 pm New this month on KSOR **Windworks**

Thirteen one-hour programs celebrate the concert band and wind ensemble tradition in the United States. Some of the finest bands and wind ensembles at the country's colleges and universities are heard in the performance, along with commentary by Frederick Fennell, considered the "father" of the wind ensemble. Fred Calland is host.

April 6 The University of Illinois Wind Ensemble, led by Robert Gray, performs "Aria della Battaglia" by Gabrieli; John Paynter conducts the Northwestern University Wind Ensemble in "Verticals Ascending" by Henry Brant; and Frank Battisti directs the New England Conservatory Wind Ensemble in Joseph Schwanter's "...and the mountains rising nowhere..."

April 13 Frank Battisti conducts the New England Conservatory Wind Ensemble in "Hill Song No. 1" by Percy Aldridge Grainger. Other works by Grainger, including "Country Gardens," are performed by the Baldwin Wallace College/Conservatory of Music Symphonic Wind Ensemble led by Dwight Oltman, and the Yale University Band under Keith Brion.



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April 20 The University of Cincinnati College-Conservatory of Music/Symphonic Band, led by Terry G. Milligan, performs William Schuman's "Chester" Overture. Also heard is the Brooklyn College Symphonic Band conducted by Dorothy Klotzman, the University of Southern California Wind Ensemble led by Robert Wojciak, and The University of Northern Colorado Wind Ensemble under Eugene Corporon.

April 27 Eugene Corporon conducts the University of Northern Colorado Wind Ensemble in Mozart's Divertimento in B-flat Major, K. 186, and "Masquerade" by Vincent Persichetti. The University of Michigan Wind Ensemble led by H. Robert Reynolds performs Alvin Etler's Concerto for Clarinet and Winds with soloist David Shifrin.

4 pm Chatterbox Stories, poetry, songs and drama for children and adults. Director/producer: David Maltby. The Chatterbox gang includes John Sain, Ed Miller, Dennis Dudley, Elizabeth Reuben and Dawn and Katie Bongoboomer.

4:30 pm Options in Education

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program.

6:30 pm Siskiyou Music Hall

April 6 PROKOFIEV: Piano Concerto No. 4 in B-flat, Op. 53

April 13 DEVIENNE: Symphonic Concertante in G Major

April 20 DVORAK: Symphony No. 3 in E-flat, Op. 10

April 27 MACDOWELL: Twelve Virtuoso Studies, Op. 46

7 pm Special—Frick and Naumburg Concerts From the Frick Collection, KSOR presents a performance featuring Maurice Bourgue, oboe; and Colette Kling, harpsichord. This performance includes: Vivaldi, Sonata No. 6 in G Major; Couperin, Concerto No. 6 in B Major; and Bach, Sonata in G Minor.

9 pm Earplay Weekday Theatre. A new weekly series of half-hour dramatic presentations from Earplay, NPR's award-winning drama series.

April 6 "The Temptation Game," by John Gardner. A tale about a monk in Medieval England who leaves the monastery disillusioned with his life only to encounter a mysterious trio masquerading as his old friends.

April 13 "THE LEAP" and "THE PHOTOGRAPHS" by Donald Barthelme. Two short plays about faith, the state of the human soul and surviving in the modern world by a master of the short story.

April 20 "AFTER LIVERPOOL" by James Saunders. An unconventional drama consisting of refracted images of interpersonal relationships. The framework from which the listener can weave his own personal story.

April 27 "WOODY GUTHRIE: THE UNION DAYS" by Tom

Need a Life Support System?

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Taylor Woody takes up the labor movement in America.

9:30 pm Hitch-Hiker's Guide to the Galaxy The most popular radio drama ever broadcast by the BBC, pokes fun at contemporary social values and the science fiction genre. Local broadcast made possible by a grant from **Bloomsbury Books, Ashland**.

April 6 Arthur Dent, having been sent to find the Ultimate Question of Life, The Universe and Everything, finds himself cornered by two Humane Cops who, it turns out, aren't really that humane.

April 13 Arthur Dent and his companions commandeer a stolen spaceship and are followed by an enormous fleet of black battle cruisers. Amid their escape, Dent is stranded on Earth, 2 million years before its destruction by the Vogons.

April 20 Zafod, in search of a mysterious Mr. Zaniwhoop, is attacked and captured by the Frog Star Fighter, who carry him off to Frog Star, the most totally evil place in the galaxy.

April 27 Zafod, who escapes from the Total Perspective Vortex only because of his cosmic ego, attempts to decipher clues to rescue his companions from the past.

10 pm New this month on KSOR Live from Fat Tuesday's A series of jazz programs recorded live at Fat Tuesday's, a club located on 3rd Avenue at 17th Street in Manhattan. **Programs to be announced.**

12 m FM Rock

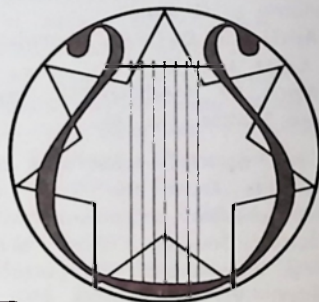
2 pm Sign-Off

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TUESDAY TUESDAY TUESDAY

6 am Morning Edition

7 am Anto Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. Lynne DeMont is host.

10 am -2 pm First Concert

April 7 RACHMANINOFF: Piano Sonata in B-flat Minor, Op. 36

April 14 GOLDMARK: Rustic Wedding Symphony

April 24 ELGAR: Falstaff, Symphonic Study, Op. 68

April 28 C.P.E. BACH: Concerto in G for Organ, Strings & Continuo

12 n KSOR News

2 pm New this month on KSOR The Saint Louis Symphony Orchestra

Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra celebrates its centennial with a series of 26 concerts. Intermission features conversations with guest conductors and soloists.

April 7 Leonard Slatkin conducts the Saint Louis Symphony Orchestra in the Overture to "Benvenuto Cellini," Op. 23, by Berlioz, Shostakovich's "Execution of Stepan Razin," Op. 119, and Ravel's "Daphnis et Chloe," with the Saint Louis Symphony Chorus, Thomas Peck, director. Soloist is bass-baritone Arnold Voketaitis.

April 14 Led by Leonard Slatkin, the Saint Louis Symphony Orchestra performs the world premiere of "A Lyric Symphony" by Robert Wykes, "Academic Festival" Overture by Brahms, and Dvorak's Symphony No. 9 in E Minor, Op. 95.

April 21 Joseph Schwantner's "Affertones of Infinity," led by Leonard Slatkin, opens this program, followed by Bloch's "Schelomo," Hebraic Rhapsody for Cello and Orchestra, with soloist Zara Nelsova; and Beethoven's Symphony No. 3 in E-flat Major, Op. 55, "Eroica."

April 28 Guest conductor Erich Leinsdorf conducts Ravel's "Le Tombeau de Couperin" and Symphony No. 4 ("Romantic") by Anton Bruckner.

4 pm Spider's Web

Stories of adventure for children and adults!

4:30 pm Options In Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

April 7 ADAM: Giselle

April 14 STAMITZ: Concerto in D for Viola and Orchestra

April 21 BEETHOVEN: Sonata No. 32 in C Minor, Op. 111

April 28 IVES: Symphony No. 2

9 pm Earplay Weekday Theatre A new weekly series of half-hour dramatic presentations from Earplay, NPR's award-winning drama series.

April 7 "The Temptation Game," Part two of program aired April 6.

April 14 "The Reunion of Olives and Daises" by Larry Reed Twenty-five years after high school graduation, two old friends meet. In the process of recounting a quarter century of careers and families the two discover the little things that hold them together after so much time.

April 21 "Woody Guthrie: The Early Years" by Tom Taylor A one man show which concentrates in song and story on the development of the great American folk singer, Woody Guthrie.

April 28 "Woody Guthrie: An American Voice" by Tom Taylor In this last section Taylor concentrates on the songs that made Woody Guthrie a lasting part of American history.

Sunday

- 7:00 Ante Meridian
- 9:45 European Profile
- 10:00 St. Paul Sunday Morning
- 11:30 Science Magazine
- 12:00 Folk Festival USA
- 2:00 American Popular Song
- 3:00 Big Band Stand
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Chicago Symphony
- 9:30 Jazz Revisited
- 10:00 Weekend Jazz

Programs and Sp

American Popular Song returns to KSOR repeats Sunday at 2 p.m. **Micrologus**, a pro heard Saturday at 10 a.m. **European Pro** **Oregon State Capitol Report Summary**

Also new on Monday is a series of **Bach Windworks**, featuring performances by some o **Live From Fat Tuesday's** which features J heard Monday at 10 p.m., and **Rock Album**

The Saint Louis Symphony celebrates it heard Tuesday at 2 p.m. **American Music F** beginning April 15. The **Lyric Opera of Cl**

Special programs this month on KSOR **Auditions** heard Monday, April 6, at 10 a.m. ces from the Frick and Naumburg Collection. nesday, April 8 at 2 p.m. Oboist Maurice heard in a performance Monday, April 20, at nesday, April 29, at 7 p.m.

Other specials include a performance by Vi at 7 p.m. A recital by the Waverly Consort Pianist Bela Siki performs an all Chopin recit

Thursday, April 29 at 8 p.m., KSOR will b **Last of Jonestown**. This chilling document and his People's Temple followers. A call-in p.m. Also, don't miss the **KSOR Listener's**

Monday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 Capitol Report
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Bach Organ Recital
- 3:00 Windworks
- 4:00 Chatterbox
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay Weekday Theatre
- 9:30 Hitch-Hikers Guide to the Galaxy
- 10:00 Live at Fat Tuesday's
- 12m FM Rock

Tuesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 St. Louis Symphony
- 4:00 Spider's Web
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay Weekday Theatre
- 9:30 Poems to a Listener
- 10:00 Rock Album Preview
- 10:45 FM Rock

Wednes

- 6:00 Morning
- 7:00 Ante M
- 9:45 BBC N
- 10:00 First C
- 12:00 KSOR
- 2:00 Nethe Hall American
- 4:00 Spider's
- 4:30 Star W
- 5:00 All Thi
- 6:30 Siskiy
- 9:00 Vintage
- 9:30 Talk St
- 10:00 FM R

Specials at a Glance

with this month premiering Friday at 4 p.m. with a program that explores the world of early music, is then moves to Sunday at 9:45 a.m. and the program heard 9:45 a.m. Monday.

Organ Recitals heard at 2 p.m., followed by the country's finest wind ensembles, at 3 p.m. performances from a club in New York, is then review moves to Tuesdays at 10 p.m.

100th anniversary with a series of broadcasts Festival comes to KSOR Wednesday at 2 p.m., Chicago returns Saturday April 25 at 11 a.m.

Include **The Metropolitan Opera Final** KSOR also brings listeners special performance. Pianist Andras Schiff is heard in recital, Wednesday and Harpsichordist Collette Kling are heard 5 p.m., and the New Arts Trio is heard Wednesday.

Pianist Yehudi Menuhin heard Thursday, April 9, is heard Saturday, April 11, at 5 p.m., and Wednesday, April 22 at 7 p.m.

roadcast an NPR special **Father Cares: The** program is based on tape recordings by Jim Jones. The program hosted by Bill Moyers follows at 9:30 **Call-In**, Wednesday, April 8, at 8 p.m.

Saturday

7:00 Ante Meridian

10:00 Micrologus

10:30 Radio Smithsonian

11:00 Metropolitan Opera

Lyric Opera of Chicago

2:00 Studs Terkel

3:00 Communique

3:30 Music Hall Debut

4:00 Siskiyou Music Hall

6:30 All Things Considered

7:30 Pickings

8:00 A Prairie Home Companion

10:00 Jazz Alive!!

12:00 Weekend Jazz

Monday

6:00 Morning Edition

7:00 Ante Meridian

9:45 Veneration Gap

10:00 First Concert

12:00 KSOR News

2:00 L.A. Philharmonic

4:00 Special of the Week

5:00 All Things Considered

6:30 Siskiyou Music Hall

9:00 Earplay

10:00 FM Rock

Radio

Web

Song

Thursday

6:00 Morning Edition

7:00 Ante Meridian

9:45 Veneration Gap

10:00 First Concert

12:00 KSOR News

2:00 L.A. Philharmonic

4:00 Special of the Week

5:00 All Things Considered

6:30 Siskiyou Music Hall

9:00 Earplay

10:00 FM Rock

Friday

6:00 Morning Edition

7:00 Ante Meridian

9:45 BBC World Report

10:00 First Concert

12:00 KSOR News

2:00 NPR Concert Hall

4:00 American Popular Song

5:00 All Things Considered

6:30 Siskiyou Music Hall

8:00 New York Philharmonic

10:00 Jazz Album Preview

10:45 Weekend Jazz

9:30 pm Poems to a Listener Poems to a Listener features readings and conversations with contemporary poets. The program is hosted by Henry Lyman.

April 7 Poet Richard Wilbur, recipient of the Pulitzer Prize, and author of "The Mind-Reader," is featured.

April 14 Poet Paul Smyth, author of "Conversions," is featured.

April 21 Poet Donald Justice, Pulitzer

Prize winner, and author of "Selected Poems," is featured.

April 28 Poet Eleni Foutouni, author of "Monovasia" and translator of "Greek Women Poets," is featured.

10 pm Rock Album Preview

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND**

10:45 pm FM Rock

2 am Sign-Off

WEDNESDAY WEDNESDAY WEDNESD

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Newsreel

10 am - 2 pm First Concert

April 1 P.D.Q. BACH: Oratorio, "The Seasonings" S. 1/4 tsp.

April 8 DAMASE: Sonata for Flute and Harp

April 15 GRIEG: Piano Sonata in E Minor, Op. 7

April 22 BEETHOVEN: Bagatelles, Op. 126

April 29 DELIUS: Appalachia

12 n KSOR News

2 pm Netherlands Concert Hall

April 1 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra with soloists Peter Schreier, tenor, and Herman Krebbers, violin, in a performance that includes: Mozart's Scene and Rondo, "Non piu tutto ascoltai"—"Non temer amato bene" for Tenor, Obligato Violin and Orchestra, K. 490, and Arias from *Così fan tutte*, K. 588; and Tchaikovsky's Symphony No. 1 in G Minor, Op. 13 "Winter Dreams."

April 8 **Special—Frick and Naumburg Concert Series** From the Frick Collection, KSOR presents a performance by pianist Andras Schiff. The program includes: Bach's Toccata in D Major, 15 Two Part Inventions, and

Chromatic Fantasy and Fugue; and Mozart's G Major Variations, K. 455, and C Minor Fantasy and Sonata, K. 475 and 457.

April 15 **New this month on KSOR American Music Festival**
To be announced

4 pm Spider's Web

4:30 pm Star Wars

From outer space—via satellite and in stereo—**Star Wars**, the biggest box office hit in movie history, is now also a sound spectacular in 13 dramatic episodes. The radio adaptation features Mark Hamill as Luke Skywalker and Anthony Daniels as See Threepio recreating their film roles. The series is based on original characters and situations created by George Lucas. Local broadcast made possible by a grant from **The Computer Chip, Medford**.

April 1 **"Jedi That Was; Jedi To Be"**—Artoo Detoo attempts to deliver a vital message to the mysterious Ben (Obi Wan) Kenobi. Luke Skywalker and See Threepio, ignorant of his mission, intend to recover him before he comes to harm in the hostile wastelands scorched by Tatooine's binary suns.

April 8 **"The Millennium Falcom Deal"**—Luke, Ben, Artoo Detoo and See Threepio are bound for Mos Eisley Spacecraft in Luke's landspeeder. There,

they hope to find passage off Tatooine for the planet Alderaan, to deliver Artoo and his crucial message.

April 15 "The Han Solo Solution"—Luke, Ben and friends hook up with Han Solo and his first mate Chewbacca, a pair of reckless smuggler-pilots, for delivery to Alderaan. But in the spaceport, where the group is about to begin its journey, the streets are aswarm with Imperial stormtrooper, their spies, and informants.

April 22 "Death Star's Transit"—Princess Leia, taken prisoner by Darth Vader, is taken aboard a cruiser of the Imperial Starfleet, and transported to the Death Star, a stupendous, space-going battle station.

April 29 "Rogues, Rebels and Robots"—Having fought their way past an Imperial blockade, Luke Skywalker and his precious cargo make their way to Alderaan, unaware that the Empire is already moving against the Rebel Alliance with all the power at its command.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

April 1 FAURE: Pelleas et Melisande Suite

April 8 TCHAIKOVSKY: Piano Concerto No. 1

April 15 BRAHMS: Concerto in A Minor, Op. 102 ("Double")

April 22 ENESCO: Sonata No. 3 in A Minor, Op. 25

April 29 MOZART: Gassation No. 1 in G, K. 63

7 pm April 22 Special All-Chopin Recital Hungarian-born pianist Bela Siki performs the works of Chopin in a program that includes: Sonata in B-flat Minor, Op. 35; Four Ballads, op. 23, 38, 47, and 52, No. 3; in D Major, Op. 33, No. 4; in A Minor, Op. 17, No. 4; in D Major, Op. 33, No. 2; and Adante Spianato and Grand Polonaise, Op. 22.

7 pm April 29 Special—Frick and Naumburg Concert Series From the Naumburg Award Recitals, KSOR

presents a performance by the New Arts Trio, winners of the 1980 Chamber Music Award. The program includes: Beethoven's Trio in C Minor; Ives' Trio; and Brahms' Trio in B Major, Op. 8.

8 pm April 8 KSOR Listener Call-In Ron Kramer, Director of Broadcast Activities, and John Baxter, Program Director, talk with listeners and discuss station operations and programming (Regular programming is pre-empted).

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "Tell a story." Lawson Inada hosts the excursion into the minds and hearts of this area's artists.

10 pm FM Rock

2 am Sign-Off

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THURSDAY THURSDAY THURSDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior Citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick

10 am-2 pm First Concert

April 2 SAINT-SAENS: Symphony No. 3 in C Minor, Op. 78 ("Organ")

April 9 J.C. BACH: Harpsichord Concerto No. 16 in B-flat

April 16 PURCELL: Come Ye Sons of Art

***April 23 PROKOFIEV:** Peter and the Wolf, Op. 67

April 30 SCHUMANN: Piano Sonata No. 1 in F-sharp Minor, Op. 11

12 n KSOR News

2 pm Los Angeles Philharmonic

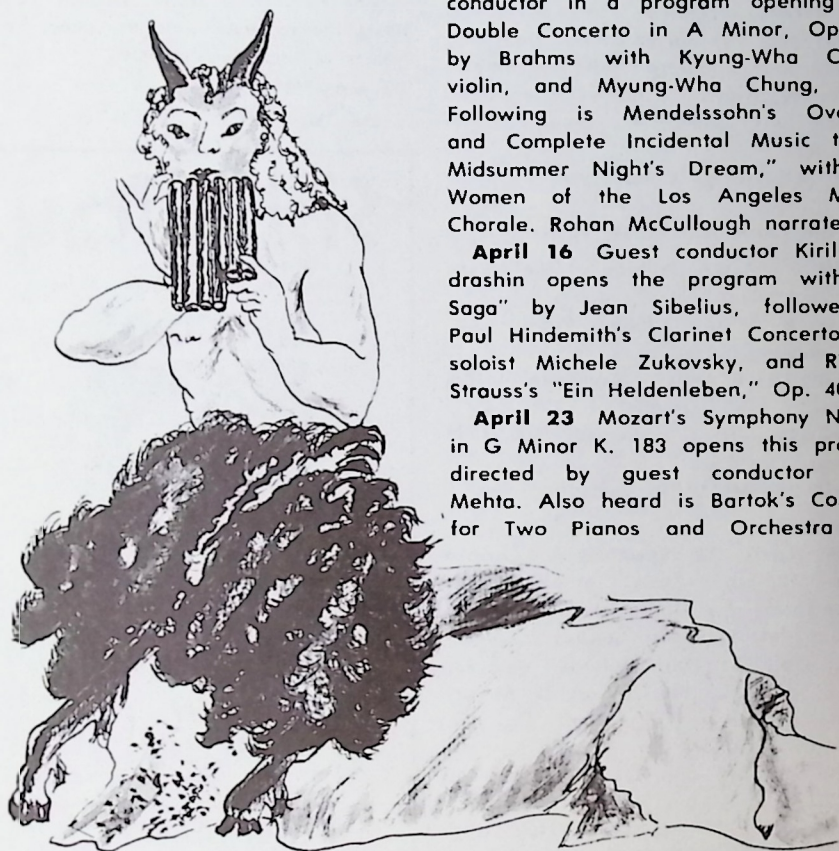
The Los Angeles Philharmonic is heard in its 1980-81 season under the director of Carlo Maria Giulini. Intermissions feature a variety of historical recordings as well as interviews.

April 2 Jesus Lopez-Cobos conducts Mozart's Symphony No. 13 in F Major, K. 112. Pianist Misha Dichter is heard in Mozart's Piano Concerto No. 25 in C Major, K. 503. The final work is Schumann's Second Symphony.

April 9 Myung-Whun Chung is guest conductor in a program opening with Double Concerto in A Minor, Op. 102 by Brahms with Kyung-Wha Chung, violin, and Myung-Wha Chung, cello. Following is Mendelssohn's Overture and Complete Incidental Music to "A Midsummer Night's Dream," with the Women of the Los Angeles Master Chorale. Rohan McCullough narrates.

April 16 Guest conductor Kiril Kondrashin opens the program with "En Saga" by Jean Sibelius, followed by Paul Hindemith's Clarinet Concerto with soloist Michele Zukovsky, and Richard Strauss's "Ein Heldenleben," Op. 40.

April 23 Mozart's Symphony No. 25 in G Minor K. 183 opens this program directed by guest conductor Zubin Mehta. Also heard is Bartok's Concerto for Two Pianos and Orchestra with



pianists Katia and Marielle Lubeque, and Symphony No. 4 in F Minor, Op. 36, by Tchaikovsky.

April 30 Myung-Whun Chung conducts Bartok's Viola Concerto with soloist Heiichiro Ohyama. Also heard is Giocchino Rossini's Stabat Mater, with Leona Mitchell, soprano; Frederica von Stade, mezzo-soprano; David Rendall, tenor; Paul Plishka, bass; and the Los Angeles Master Chorale.

4 pm Special of the Week

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

April 2 KHACHATURIAN: Piano Concerto (1936)

April 9 DUSSEK: Sonata in F Minor, Op. 77 (L'invocation")

April 16 ORFF: Carmina Bruana

April 23 FANTINI: Six Sonatas for trumpet and organ

April 30 BBETHOVEN: Piano Concerto No. 3 in C Minor, Op. 37

7 pm April 9 Special—Live from Carnegie Hall This live performance from Carnegie Hall in New York features violinist Yehudi Menuhin with Paul Coker, piano, and Stanley Drucker, clarinet, in a performance that includes: Enesco's Sonata No. 3 in A Minor; Bartok's Sonata for solo violin; and Bloch's Baalshem, and Abodah.

8 pm April 23 Special—Father Cares: The Last of Jonestown This NPR special, on tapes never before broadcast, illustrates in shocking detail the events and emotions surrounding cult leader Jim Jones and his devoted followers in the months prior to their tragic mass suicide on November 18, 1978. Followed at 9:30 by National call-in and panel discussion on the Jonestown tragedy hosted by Bill Moyers.

9 pm Earplay NPR's award-winning dramatic series, presents hour-long specials representing the very best in drama written by many of America's leading playwrights.

April 2 "The Agreement," by Janet Neipris As their divorce lawyers

become increasingly abrasive, Sigmund and Sybil Matchett's bitterness toward each other is neutralized when each fondly remembers the other's more endearing qualities, in this serio-comic play.

April 9 "Grandma Duck Is Dead" by Larry Shue Strange things happen in a college dorm room when three undergraduates decide to hypnotize a friend. A comedy about growing up.

April 16 "A Literary Portrait" by Isaac Bashevis Singer Producer David Milofsky visits with the famous author in his New York apartment to discuss Singer's life and work.

April 30 "Domestic Trilogy" by Alan Ayckbourn, Peter Whalley and Faye Weldon Coping with family life is the common theme running three light plays: "Mother Figure" by Alan Ayckbourn; "The Fall Guy" by Peter Whalley; and "Weekend" by Faye Weldon—a mother, a murder, a marriage.

10 pm FM Rock

2 pm Sign-Off



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FRIDAY FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC/World Report

10 am-2 pm First Concert

April 3 SHOSTAKOVICH: Quartet in F-sharp Major, Op. 142

April 10 OCKEGHEM: Missa Au travail suis

April 17 DVORAK: The American Flag, Op. 102

April 24 D'INDY: Symphony on a French Mountain Air, Op. 25

12 n KSOR News

2 pm NPR Concert Hall A combination of recitals and full symphonic performances recorded live across the country and abroad. Kaaren Hushagen and Fred Calland host.

April 13 The Berlin Philharmonic Orchestra Guest conductor Colin Davis

directs Berlioz's Overture to "King Lear," Tchaikovsky's First Piano Concerto, with soloist Emil Gilels, and Sibelius's Symphony no. 1.

April 10 The Brahms Ensemble performs on all-Brahms program including the Trio for Piano, Violin and Horn in E-flat Major, Op. 40; Trio for Clarinet, Piano and Cello in A Minor, Op. 114; and the String Quartet in G Minor, Op. 25.


April 17 The Stuttgart "Bach" Collection Ensemble Helmuth Rilling is conductor of a program including works by Johann Christoph Friedrich Bach, Wilhelm Friedemann Bach, and Johann Sebastian Bach.

April 24 The German Wind Ensemble performs Donizetti's Sinfonia for Winds, Carl Maria von Weber's Adagio and Rondo for Winds, Petite Symphonie for Winds by Charles Gounod, and Mozart's Serenade in C Minor, K.V. 388.

4 pm American Popular Song The late songwriter and composer Alec Wilder is heard in a reprise of his Peabody Award-Winning series devoted to the American popular song—its composers, lyricists, and interpreters. (Also heard 2 p.m. Sunday.)

April 3 Remembering Alec Wilder—Jazz pianist Marian McPartland and pianist/composer Loonis McGlohon host a special tribute to Alec Wilder. Marlene VerPlanck sings some of his

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best music, and personal reminiscences are offered by a few admirers including Tony Bennett, Peggy Lee, Mabel Mercer, Mitch Miller, and Eileen Farrell.

April 10 Remembering Alec Wilder Part 2.

April 17 David Allyn Sings Jerome Kern—Songs by Jerome Kern, considered the "Dean" of American songwriters, are performed by David Allyn, whose fans number Frank Sinatra and Tony Bennett. Among the tunes heard are "Long Ago and Far Away" and "The Folks Who Live on the Hill."

April 24 Teddi King Sings Rodgers & Hart—No one wrote more movingly or cynically about love than Richard Rodgers and Lorenz Hart. In this program recorded shortly before her death, Miss King sings many of the team's best including "Little Girl Blue" and their rarely heard final song, "Can't You Do a Friend a Favor."

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

April 3 BRAHMS: Concerto for Violin and Orchestra in D, Op. 77

April 10 REGER: Sonata for Clarinet and Piano, Op. 49, No. 2

April 17 TCHAIKOVSKY: Symphony No. 6 in B Minor, ("Pathétique")

April 24 J.S. BACH: Partita No. 1 in B-flat

8 pm New York Philharmonic

April 3 Conductor Zubin Mehta welcomes hornist Philip Myers in a performance of Brass Music of the Renaissance that includes: Bartok's Miraculous Mandarin Suite; Mozart's Horn Concerto No. 4, K. 495; and Ravel's Daphnis et Chloe, Suite No. 2.

April 10 Guest Conductor James Conlon welcomes pianist Garrick Ohlsson in a performance that includes Stravinsky's Song of the Nightingale; Liszt's Piano Concerto No. 2 in A; and Dvorak's Symphony no. 4 in D, Op. 13.

April 17 Guest Conductor James Conlon welcomes violinist Gidon Kremer

in a performance that includes: Penderecki's Threnody: "To the Victims of Hiroshima"; Sibelius' Violin Concerto in D, Op. 47; and Mendelssohn's Symphony No. 3 in A, Op. 56, "Scotch."

April 24 Conductor Zubin Mehta welcomes violinist Pinchas Zukerman in



a performance that includes: Brahms' Academic Festival Overture, Op. 80; Stravinsky's Symphony in Three Movements; and Elgar's Violin Concerto in B, Op. 61.

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10:45 pm Weekend Jazz

10 pm Jazz Album Preview

Showcasing some of the best and **2 am Sign-Off**

SATURDAY SATURDAY SATURDAY

7 am Ante Meridian

10 am Dolby Alignment Tone

10:01 am Micrologus Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin frequently is joined by distinguished performers.

10:30 am Radio Smithsonian

Experience the Smithsonian in all its dimensions. Every week Radio Smithsonian explores new exhibits, visits unusual research labs, relives far-flung expeditions, and savors festivals and performances.

11 am Metropolitan Opera Each week, Texaco brings you the Metropolitan Opera live from the Metropolitan Opera House in New York City.

April 4 Weill's "The Rise and Fall of the City of Mahagonny". James Levine, conductor, with Teresa Stratas (Jenny), Lili Chookasian (Begick),

Richard Cassilly (Jim Mahoney), Ragnar Ulfung (Fatty), Morley Meredith (Trinity Moses), Paul Plishka (Alaska Wolf Joe), Arturo Sergi (Jacob Schmidt), Michael Best (Toby Higgins).

April 11 Beethoven's "Fidelio" James Levine, Conductor, with Roberta Knie (Leonore), Jon Vickers (Florestan), Simon Estes (Don Pizzaro), John Macurdy (Rocco), Patricia Craig (Marzelline), Michael Best (Jacquino), John Cheek (Don Fernando).

April 18 To be announced.

Beginning April 25—Lyric Opera of Chicago Verdi's "A Masked Ball" (Un-Ballo in Maschera), in its original Swedish setting and royal milieu, is the first broadcast in the 1981 Lyric Opera of Chicago series. The performance, taped at Chicago's Civic Opera House, features Luciano Pavarotti (King Gustavus III), Renata Scotto (Amelia), Leo Nucci (Count Anckarstrom), Patricia Payne (Madame Arvidson), and Kathleen Battle (Oscar). John Pritchard conducts the Orchestra and Chorus of the Lyric Opera of Chicago.



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2 pm Studs Terkel Almanac

3 pm Communiqué

The nation's only radio program devoted to reporting on world affairs and U.S. Foreign policy. NPR reporters and editors and well-known journalists serve as hosts.

3:30 pm Music Hall Debut

A recording new to KSOR's library. Recordings provided alternately by **COLEMAN ELECTRONICS** and **GOLDEN MEAN BOOKSTORE**.

4 pm Siskiyou Music Hall

April 4 HANDEL: The Utrecht Jubilate

April 11 PAINE: Mass in D

April 18 HALFETER: Concerto for Guitar and Orchestra

April 25 HAYDN: Symphony No. 93 in D

5 pm Special—The Waverly Consort Live from Alice Tully Hall in New York, the Waverly Consort performs a program entitled: William Byrd and His Age. The program presents the musical life of Elizabethan and Jacobean England as seen through the works of Britain's greatest Renaissance Master and his Contemporaries. (Because of this special, All Things Considered is heard in abbreviated form.)

7:30 pm Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

8 pm The Prairie Home Companion

A live 2-hour broadcast featuring performers on the stage in downtown St. Paul, Minn. the variety show is originated, written and hosted by Garrison Keillor, and features The New Prairie Ramblers, and other special guests.

April 4 Host Garrison Keillor is joined by the Butch Thompson Trio, poet John Minczewski, and Musica Comerata—performing music of the Middle Ages.

April 11 Host Garrison Keillor welcomes Fred Holstein, Jim Craig, and Stony Lonesome, a bluegrass band.

April 18 This live broadcast from the World Theatre in downtown St. Paul features the Butch Thompson Trio, Chuck Mitchell, and singer Jim Brewer, with mandolinist Andy Cohen.

April 25 Garrison Keillor hosts "An Evening with Jean Redpath, Helen Schneyer, Lisa Neustadt and Friends," from the Orpheum Theatre in downtown Minneapolis.

10 pm Jazz Allvel

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today. Dr. Billy Taylor hosts.

April 4 Chicago Jazz Recorded during the 1980 Chicago Jazz Festival, highlights from the Chicago Jazz Heritage Night include groups of tenor

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saxophonist Bud Freeman and cornetist Wild Bill Davison; The Woverine Orchestra with guest Doc Cheatam on trumpet; and EARS, a septet led by trumpeters Cy Tauff and Bobby Lewis. Ellingtonians Marshall Royal, alto saxophone; Louis Metcalf, trumpet; Britt Woodman, trombone; Al Hall, bass; and Al Hibbler, vocals, recreate the luminescent clarity of the great Duke Ellington. Doc Cheatam is also featured leading all-stars Sammy Price, piano; Slam Stewart, bass; and Connie Kay, drums, at Rutgers University.

April 11 The Montreux International Jazz Festival, Part One—This program from the 1980 Swiss festival presents a transatlantic exploration of Afro-American African performers Miriam Makeba, world renowned for her contemporary reworkings of traditional African melodies and Dollar Brand, with his

quintet featuring Carlos Ward on sax and flute. Brazilian singer Jorge Ben, considered a major artist on three continents, performs with his sextet.

April 18 The Montreux International Jazz Festival, Part Two—More highlights from the 1980 festival in Switzerland featuring saxophonist George Coleman, one of the toughest and most thoughtful tenors around, conducting his octet: Sal Nistico, Mario Rivera and Frank Strozier, saxophones; Danny Moore, Flugelhorn; Harold Mabern, piano; Clint Houston, bass; and Billy Higgins, drums. Trombonist Albert Mangelsdorff fronts his trio with outstanding bassist J.F. Jenny Clark and drummer Ronald Shannon Jackson. Also heard is a solo performance by the gifted Algerian pianist Martial Solal, performing at the 1979 Montreux Festival.

April 25 The Montreux International Jazz Festival, Part Three—From the 1979 festival two dynamic performances are taken from the Montreux "piano night." John Lewis and Hank Jones offer two-piano interpretations of jazz classics and standard songs, revealing a surprising mutual sympathy for each other's style. Also featured are pianists Herbie Hancock and Chick Corea.

12 m Weekend Jazz

2 am Sign-Off



by Jeff Dion

cont'd from p. 5

The theatre relationship, be it designer-director, designer-actor, etc., in my mind can often be compared to a love relationship. The excitement of the beginning can sometimes fall apart along the line and get bogged in a series of misconceptions and misunderstandings; the wrong words are spoken and sadly, the damage can rarely be repaired. But sometimes the relationship works, and it settles into something rich and rewarding which is carried with one into the next experience.

Some things I enjoy about the work: I enjoy seeing a costume "work" onstage. I enjoy watching an actor in the fitting room begin to get ideas about the clothes and character from whatever I may provide. I feel good when it seems as if I have helped the actor in some way. I enjoy sharing the creation of the product with all involved. It pleases me when someone is proud of something they have created for one of my designs. I hurt when confronted by my own failings, but I learn from them. I love arrivals, and I hate departures.

I have never done a show which I feel was 100 percent successful. Each production is a mixed bag—of things that work, things that don't work, things I should have solved, some things I don't know are wrong until I see the show again long after opening.

Costume design for me is a unique form of acting. I enjoy the process of building a character but never really desiring to be an actress myself because I could never get past the agony of onstage exposure. I found that, by designing the costumes, I could, in a sense, play all the roles, for the evaluation of the script and the working with the director are very similar to the actor's work.

(With permission of the OSFA, excerpted from its program.)

Deborah Dryden returned to the Oregon Shakespearean Festival for the third year to design costumes for *Twelfth Night* and *Artichoke*. She has also designed costumes for San Diego's Old Globe Shakespearean Festival, the Colorado Shakespeare Festival, for the Minnesota Opera Company, the Berkeley Repertory Theatre, the University of Wisconsin, and as an Assistant Professor at the University of California, San Diego.





We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o *KSOR GUIDE*, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

Eric Muller

*Eric Muller lives in Eastside and teaches at Southwestern Oregon Community College. Two of his poems appeared in October's **KSOR Guide**.*

The Smallest Snail

How these are hatched
I don't know. My son
brought this one
home on his finger,
the smallest I've seen.

It travels steadily,
a streak the size
of a gnat rubbed
between fingers,
its shell a drop of rain.

It crosses its world
within our world
under another law—
touching to see, making
its way openly.

I'm afraid we'll
break the shell,
but the horns find
a leaf and the cool
little body goes
toward wherever they point.

Four Yard Poems

Spring

The crocus are senseless.
They bloom in the storm
and are blown down.

Whereas I walk
with my yellow raincoat
snapped shut,
keeping my best
inside me.

Treetops

When we get up this high
all there is is sky
and our conversation,
if we can call it that—
a long, long sigh
at growing up.

Tree Crotch With Nest

I imagine this tree
giving birth to an owl
whose eyes have not yet opened.
Between the legs through a motherly beard
arrives the head of the sleeping bird.
The doctor says to the tree
Keep pushing, It's a lovely owl,
I can't tell its sex yet.

Drooping Blue Flowers

All that roots it
lifts it holds it
all this green exists
for the flowers. I
don't know what to
call them—blue
looking toward their source
but different from it, like
feelings I have about my body.

Samuel Robinson

*Samuel Robinson lives in Ashland and teaches at Rogue Valley Ranch. "Jenny" appears in **Take It To the Hoop...A Basketball Anthology** (North Atlantic Books); Jenny is a sixth grader at Briscoe School.*

Jenny

In the summer of 1976 our family left Berkeley and moved to rural Northern California. We left behind electricity, indoor plumbing, television, Chinese food, and my regular Monday night basketball game. It took us two years to decide how much we missed it all. While we were living on "The Land" a friend erected a basket for me on a long deserted slab of concrete incongruously placed in a small oak grove with a marvelous view of snowtopped mountains. It was on that court that Jenny began to play the city game. After school my little second-grader would yell from the court and I would run down from our cabin to meet her. The basket was too high for her but she wanted me to teach her. I taught her all the old games I used to play as a kid. Horse, 21, 5-3-1-, poison, around the world. Her favorite was poison as that game involved little skill and lots of running. After a time we would stop to watch the hawks play with the wind and check out the sunset on the mountains. Then we'd race back to the cabin with its wood stove and kerosene lamps dreaming of hook shots and slam dunks.

Since we had no TV, the radio and the *Sporting News* became my only sources of sports events and statistics. Some nights Jenny and I would huddle under the covers, listening to an NBA game. It might be the Lakers with Chick Hern, or Bill King and the Warriors, or Bill Schonley and the Blazers. On a clear night I could get them all. Jenny was still too young to "see" the court as I did but the excitement was catching. "Six seconds left Daddy. Tie game." I would explain the options to her. Barry should take the shot because he's a great foul shooter or how Kareem will be double-teamed when the ball is passed in bounds. Jenny didn't care. She just liked to see me nervous, pacing the small cabin as the radio would suddenly fill with static. "What happened?" I would moan to the radio and Jenny would laugh at me getting so worked up over a game.

That winter I took Jenny to a girls' basketball tournament held at the local high school. Watching those games turned Jenny on to the game. The stands filled with people cheering on the girls ("just like me") who were racing up and down the court in bright uniforms. There was a big electric score board ticking off the seconds and tallying the score and my god the noise. Jenny loved it. We sat through four straight games until I had had enough, but Jenny wanted more. This was not L.A. or Portland but Fort Jones, California, population 947.

When she was in third grade, Jenny wanted a little more from our sessions on the court. "Teach me a play." So we worked on the give and go. I taught her how to cut close off the high post, running her man into the pick, and then going to the basket. I showed her how to practice drib-

bling with either hand by placing oak leaves on the court as an obstacle course. In the spring of our second year she would walk down to the court through the wildflowers and play by herself, shooting with two hands but now reaching the basket. Often other kids would join her and I would take out my binoculars (the ones we had bought to watch the eagles) to see them play. Laughter floated up the hill mixed with the rhythmic pounding of the ball and I felt I could reach out and hug them all.

That summer we left the country to fly to New York and visit my parents. They still live in the same house where I grew up but the trees are bigger and the basketball court—driveway is smaller. The hours I spent on that court. There was a new backboard hanging on the garage for my nephews. Somebody placed it in the middle of the driveway, enabling a person to drive to the right without trampling the lilac bushes. "See that crack in the cement, Jenny. That's where I would shoot foul shots trying to decide if I should shoot them with two hands or one." The corner shot that seemed so hard was now a six-footer while the most difficult shot on the court—the one I used to heave like some grenade—is now a 17-foot jump shot. Jenny and I played a quick game of horse and all the memories flooded back. Seconds ticking off the clock, game tied. I would play both sides, all the time keeping up a running commentary as if millions were listening. It never failed to amaze me how quickly I would get lost in the story line, the drama of the moment. I would go so far as to fake injuries while playing the game. "Cousy is hurt. He's down on one knee holding his ankle. He's obviously in pain folks. Red has called a timeout as the Couz limps to the bench, Russell helping him over as a worried Auerbach checks the clock. One minute left and the Celtics are behind by one. The ref signals the teams back onto the court. The Celtics pretend not to hear the whistle, giving their injured star a few extra seconds. The crowd is on its feet, and yes Cousy is coming back to the floor, his ankle taped, and obviously limping. The Garden is going crazy!" I would hit two limping one-handers and win the game just before my mother would call me in for roast chicken. The endless hours playing a game. Larry Bird played endless games and became great. Sandy Robinson played those same games and the best he made was seventh man on his high school team.

We now live in Ashland, Oregon, and Jenny has finished fifth grade. She plays on a team in the YBA program run by the local YMCA. She has been the best player on her team (boys and girls) for two years and the best girl in the league. Once this past season she came up to me before one of her games all sweaty red-faced from the warm-ups and asked, "How do I stop Thad?" Thad, whom I had seen the year before, was a tall blond boy in Jenny's class whose legs seemed to start from his chin. Apparently, no one had mentioned to the boy that he had a left hand because he always went to the hoop to the right. Today, Jenny was determined to shut him out. "Make him go left—overplay him to the right." And that's exactly what she did. The poor boy didn't have a chance. Later that same season I nearly jumped out of my skin when I saw Jenny steal a ball, dribble the length of the court, stop at the foul line, and pass the ball to a teammate cutting to the basket. Never mind that the kid threw the ball over the backboard. Jenny understood. The game is pure com-

munication. It is a chance to star and solo but also a chance to say I know where you will be without looking. You are in a better position than me so here's the ball. I trust you.

I love to watch her play. She is playing my game and enjoying it. All my secret hours of fantasizing with a ball and a basket and now she loves it too. Jenny is growing old quickly. She is leaving me and yet the game binds us together. We sit in front of a TV watching the pros. Lloyd Free propels another thirty-footer off the fast break and I groan. "Should have hit the man under the basket, right Dad?" She is beginning to understand the game.

There have been times late at night underneath our down quilts when my wife and I talk about our daughter. Future and past, back and forth whispering softly, questioning our actions, our fears and hopes. "She is so beautiful," we boast to each other. "Remember the time she wandered our Berkeley neighborhood naked waiting to be toilet trained. Crying in the dark when Dumbo's mother was thrown in jail. Her first bra and her second baseball mitt." A girl changing into a woman and then in the same breath my wife will ask me quietly, "Are you sorry you never had a son too?" And everytime Judy asks that question I get the same clear image of jenny racing down the court dribbling with her left hand and then the right.



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Arts Events in April

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

1

The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. No performances on Mondays. The Angus Bowmer Theater is offering **Twelfth Night**, **Wild Oats** and **Death of a Saleman**. The Black Swan presents **Artichoke** and **The Birthday Party**. For more information, call (503) 482-4331

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4-81

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- 3** thru 25 "Shapes in Space," prints by Gwen Stone at the Rogue Gallery, 40 South Bartlett, Medford, Daily 10-5 except Sunday.
- and 4. The Upper Rogue Film Society presents Sabotage and Ishi in Two Worlds, 7:30 p.m. Friday, April 3 at Eagle Point High School and Saturday, April 4 at Shady Cove Elementary. 826-7700.
- 4** Rogue Valley Symphony Children's Concert, 8 p.m. Medford Senior High Auditorium. 482-6353.
- 6** SOSC Music Department presents Sherrill Jaross, flute, and Joe Thompson, guitar, 8 p.m. SOSC Recital Hall. 482-6101.
- 10** and 11. Rogue Valley Dance Repertory Company, Lincoln Savage School, Grants Pass.
- and 11. SOSC Music Department Opera Workshop. 482-6101.
- and 11. The Upper Rogue Film Society presents The Navigator and Nanook of the North, 7:30 p.m. Friday, April 10 at Eagle Point High School and Saturday, April 11 at Shady Cove Elementary School. 826-7700.
- 17** and 18. The Upper Rogue Film Society presents Pocketfull of Miricales and Betty Boop, 7:30 p.m. Friday, April 17 at Eagle Point High School and Saturday, April 18 at Shady Cove Elementary School. 826-700.
- 22** Ashland Senior High School Choir Concert, 8 p.m. Music Building.
- 24** and 25. The Upper Rogue Film Society presents The Lost Horizon and Toys Will be Toys, 7:30 p.m. Friday, April 24 at Eagle Point High School and Saturday, April 25 at Shady Cove Elementary School. 826-7000.
- 27** thru May 1. Watercolors by Robert Bosworth at Rogue Gallery, 40 South Bartlett, Medford. 10-5 daily except Sunday.
- 30** SOSC Music Department presents John Miller in recital. 482-6101.



White Tail
Antelope Buck



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